



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

TWO MARBLES IN THE MUSEUM OF FINE ARTS,
BOSTON

[PLATES I-III]

IN the Quincy Adams Shaw Collection, which came into the possession of the Boston Museum of Fine Arts on March 29, 1917, there are nineteen pieces of sculpture. Through the courtesy of the authorities of the Museum I was enabled to commence the study of these sculptures shortly after they were received. They were not yet on exhibition; no attributions had been made, and no documents relating to their origin or history were available; thus I was enabled to attack the problem of their authorship without previous commitment.¹

The two marbles selected for special study are a portrait bust of a youth (PLATES I and II), and an ideal portrait, in relief, of a Roman emperor (PLATE III). Both works belong obviously to the Italian Renaissance, and almost equally obviously to the fifteenth century.

I. BUST OF A YOUTH²

1. *The Composition and Form*

In the Early Renaissance the composition of the portrait bust is simple and direct, as in the Filippo Strozzi of Benedetto da Maiano (Fig. 3). There is no sharp turning of the head for dramatic effect; no restless lines in hair or costume break up the contour as in Bernini's Francesco d'Este.³ The silhouette is

¹ Since the completion of this study the authorities of the Museum of Fine Arts have placed the Shaw Collection on public exhibition. The official catalogue (1918) contains brief notes on the sculptures with attributions by Professor Allan Marquand. These attributions he has discussed at somewhat greater length in a series of papers in *Art in America*, VI, 1918, pp. 229-239, 253-263; VII, 3-10. The relief of an emperor is given to Mino (VII, pp. 9-10). The bust of a youth is not discussed in the articles thus far published. In the catalogue it is said to be in the style of Mino.

² The bust with base measures 0.36 m. (14½ in.) in height.

³ M. Raymond, *La sculpture florentine*, IV, p. 197.

always kept quiet and serene. A marked similarity is recognizable in all the bust forms of the Early Renaissance. There are two distinct lengths used, a half-length, more accurately defined as terminating just below the breast; and a somewhat shorter length, terminating about the middle of the breast, which we may call the half-breast length. Both forms, including, as they did, the upper part of the arm, made possible a broad, firm mass or base, which was in turn supported on a definite foundation. This foundation followed the general line of the bust termination and formed an integral part of the whole; it imparts a rather severe and architectural feeling, which accords well with the simplicity and sobriety of the composition.

Donatello was perhaps responsible for the general adoption of both forms of bust. The half-length is found in the San Lorenzo in the Sacristy of San Lorenzo,¹ the San Giovanni in Berlin,² and the Niccolò da Uzzano in the Bargello,³ while the so-called young Gattamelata,⁴ also in the Bargello and attributed to Donatello, terminates in the half-breast length. Jacopo della Quercia, Ghiberti, and Luca della Robbia⁵ have probably left no portrait busts. The making of portrait busts was thus established on a firm basis, with accent on simplicity and gravity.

While the well-known portrait busts of the first half of the Renaissance may be counted on the fingers of two hands, in the second period all the sculptors of note tried their hand at portraiture. The masterful series of portraits which are definitely known, and the long list of unattributed works which beyond question belong to this period, bear witness to its productivity.

Desiderio did funeral monuments of men, but portraits of women. He and his Neapolitan contemporary, Laurana, left a series of women's portraits whose beauty, charm, and alluring qualities were not again equalled in the Italian Renaissance. These portraits were created in a style which continued the tradi-

¹ Reymond, II, p. 114.

² W. Bode, *Florentine Sculptors of the Renaissance*, pl. LXI.

³ Reymond, II, p. 117.

⁴ Reymond, II, p. 115.

⁵ There is a bust of a boy in the Bargello ascribed by Bode to Luca della Robbia, under the title of a Boy-Christ, and by M. Cruttwell (*Luca and Andrea della Robbia*, p. 155) to Andrea della Robbia. This shows the half-length form. According to *L'Arte*, XX, 1917, p. 172, W. Biehl, *Mh. f. Kunstw.* 1915, No. 5, attributes to Luca della Robbia the bust of a young girl (No. 177) in the Bargello.

tions of the early form established by Donatello, the length ending just below the breast, or including only half of it.

Antonio Rossellino, in his portraits of Giovanni da San Miniato¹ and Matteo Palmieri (Fig. 1), adopts the form terminating below the breast and supported on the usual base.

Civitali was interested in the expression of religious emotion rather than in portraiture or in lighter and more playful subjects; yet in his *Ecce Homo*² in the Museum at Lucca he uses a portrait type of bust in the shortened form.



FIGURE 1.—MATTEO PALMIERI BY A. ROSSELLINO: BARGELLO.

Benedetto da Maiano in two splendidly realistic portraits of men, the Pietro Mellini in the Bargello (Fig. 2) and the Filippo Strozzi in the Louvre (Fig. 3) also conforms to the established type of bust, terminating below the breast.

Antonio Pollaiuolo departs slightly from the type in his bust of a young Florentine warrior,³ as does Verrocchio in his bust of a young man,⁴ if these works are rightly attributed; the former

¹ M. Reymond, III, p. 89.

² A. Venturi, *Storia dell' Arte italiana*, VI, p. 702.

³ Venturi, VI, p. 745.

⁴ Reymond, III, p. 115.

omits the arms, and in the latter they are separated from the body below the shoulder, while still included in the general mass. Both these works are in the Bargello.

Verrocchio uses also an entirely novel form, with more than waist length, which gives play to the hands as well; the type is exemplified in his *Young Women Holding the Flowers*,¹ in the Bargello.

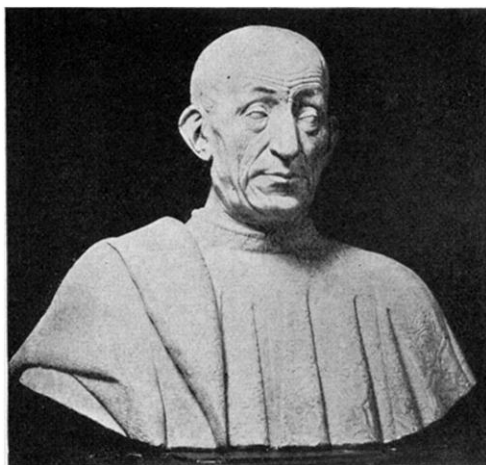


FIGURE 2.—PIETRO MELLINI BY BENEDETTO DA MAIANO: BARGELLO.

Mino da Fiesole is by far the most prolific portraitist of his time. A list of his busts in chronological order, as arranged by Diego Angeli,² is as follows:

- * (?) 1456 Bust, Alexo di Luca Mini, Museum, Berlin.³
- * 1461 Bust, Conte Rinaldo della Luna, Bargello (Fig. 4).
- * 1462 Bust, Giovanni dei Medici, Bargello (Fig. 5).
- * 1463 (?) Bust, Piero dei Medici, Bargello (Fig. 6).
- * 1464 Bust, Diotisalvi Neroni, Dreyfus Collection, Paris.⁴
- * (?) 1465 Bust, Unknown Man, Berlin.

¹ Reymond, III, p. 214.

² Diego Angeli, *Mino da Fiesole* (1905), pp. 153–154. The mark of interrogation before the date indicates that in Angeli's opinion the attribution is doubtful; after the date that the year is uncertain. An asterisk indicates that the authorship of Mino is denied by Venturi, VI, pp. 636 ff., 654 note.

³ W. von Bode, 'Die marmorbüste des Alesso di Luca Mini von Mino da Fiesole.' *Jb. Preuss. Kunsts.* XV, 1894, pp. 272–274, and pl.

⁴ Reymond, III, p. 113.

*1466 Bust, Ecce Homo, Museum, Berlin.

1472(?) Bust, Saint Catherine, Louvre.

1472(?) Bust, Saint Catherine, Collection Conte Palmieri, Siena.¹

*1473(?) Bust of Woman, Berlin.²

1480 Bust of Woman (unfinished), Private Collection, Florence.

*Bust, S. Giovanni, La Bardella Collection, Florence³

In these portraits, Mino da Fiesole may be taken as a representative of his period in the matter of composition and form of bust. He shows no departure from the established forms, and at the same time allows himself the freest variation within the given limits. No portrait busts are ascribed with certainty to Andrea della Robbia.⁴

By the end of the century more elaborate forms of bust began to appear in cities outside of Florentine influence. The marble bust of Beatrice d'Este in the Louvre,⁵ and the bronze bust of Francesco Gonzaga,⁶ both attributed to Gian Christoforo Romano, show signs of change in the north, but Christoforo Romano was trained in the classic atmosphere of Rome.

The bust of Carlo Zen attributed to Dalmata,⁷ who worked with Mino da Fiesole in Rome, in its pedestal, base, and free arms foreshadows the Roman type of bust of the sixteenth century. The solid base with the arms held firmly to the general mass by the garment is destined to give way to a form which will adapt itself to a pedestal type of support; this is foreign to Florentine busts and at variance with the fifteenth century style. The divergent sixteenth and seventeenth century forms are seen to advantage in Michelangelo's bust of Brutus,⁸ in Guglielmo della Porta's Paul III,⁹ and in Bernini's Francesco d'Este.

The Shaw bust is rounded off at the base, so as at present to

¹ Venturi, VI, p. 667. Venturi assigns this to a follower of Mini.

² D. Angeli, *Mino da Fiesole* (1905), p. 65.

³ Reymond, III, p. 115.

⁴ Reymond, III, p. 179, attributes a portrait of Giovanni Battista Almandino at Viterbo to Andrea della Robbia, and cf. p. 220, note 5, above.

⁵ Venturi, VI, p. 1131.

⁶ Venturi, VI, p. 1135.

⁷ Venturi, VI, p. 1057.

⁸ Reymond, IV, p. 102.

⁹ Reymond, IV, p. 139.

require a hollow wooden pedestal, but this may well be the result of later modification, for the under side shows no arrangement for placing on a pedestal. It may thus have belonged either to the half-length or to the half-breast length; and, so far as the form is concerned, might have been the work of any of the sculptors of the early Renaissance in Florence.

2. *The Costume*

The costume of Florentine busts of the fifteenth century is relatively plain, except that the material represented may show an elaborate surface pattern. The treatment of the neck is

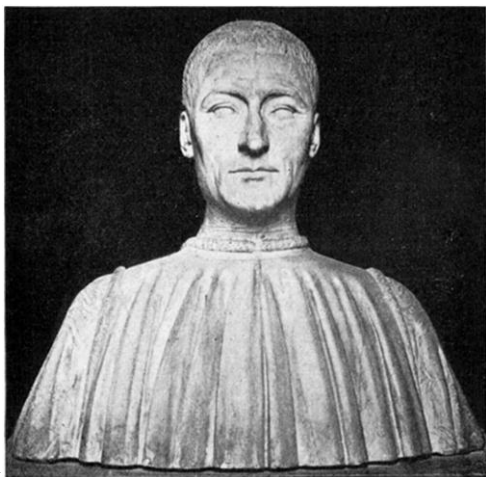


FIGURE 3.—FILIPPO STROZZI BY BENEDETTO DA MAIANO: LOUVRE.

always simple. There is either a single band, plain or with a fold or binding at the upper edge, or such a band within an outer one, indicating the presence of two garments. The fullness below the neck band falls into more or less regular folds or plaits, with the sleeve showing no sharp break from the body to interrupt the sculpturesque fall of the material. This is the type common to the male portraits of Antonio Rossellino, as seen in the Giovanni da San Miniato and the Matteo Palmieri (Fig. 1); of Civitali in the relief portrait in the predella of the Altar of San Regolo in the Duomo at Lucca, and in his *Ecce Homo*; of Benedetto da Maiano in the Pietro Mellini (Fig. 2) and the Filippo Strozzi (Fig. 3); and of the Giovanni Battista

Almadiano at Viterbo. Antonio Pollaiuolo and Verrocchio alone strikingly differ in costume, as they differ also in the form of the bust. They were primarily workers in bronze, whereas the others were workers in marble. Verrocchio in the *Young Man in the Bargello* chooses a tight-fitting garment with sleeves which are sharply outlined and separated from the body, but exceedingly severe withal. Pollaiuolo uses the tight-fitting body in the costume of his young Florentine warrior, and like Verrocchio retains the simple lines of the neck.



FIGURE 4.—RINALDO DELLA LUNA BY MINO DA FIESOLE: BARGELLO.

If we turn to the series of portraits by Mino da Fiesole, we shall find that he uses three types of costume according to the portrait requirements. These types are the classic Roman style, as in the *Diotisalvi Neroni*, the Florentine military style, as in the *Giovanni dei Medici*, and the conventional costume with the simple neck and the fullness falling in folds on the breast; the last type is represented by the *Piero dei Medici* and the *Rinaldo della Luna*, (Figs. 6 and 4).

Having clearly in mind the characteristics of the costume of the different sculptors of the fifteenth century, we turn to an analysis of the costume of the Shaw bust.

First, we notice that a single piece of material is brought from back to front, forming a close-fitting band about the neck. In the back this material is extended down from the neck toward the middle of the shoulders. The collar band is held together in the front by a single button, and is topped by a fold which does not stand out rigid and straight, as if lined or stiffened, but sinks slightly towards the centre as an unlined fold naturally will when the material is not over thick. The garment is cut somewhat circular in front, so that while it fits smoothly about the base of



FIGURE 5.—GIOVANNI DEI MEDICI BY MINO DA FIESOLE: BARGELLO.

the neck, it falls with some fullness over the breast, and is carried smooth and flat across the shoulder and down the back, leaving the V of the collar at the back distinctly outlined. The beginning of the sleeve is clearly indicated, but the shape of the bust does not give room for more than a close-fitting top of the sleeve; the body garment is laid over the arm-hole as is naturally the case when the seam is turned toward the shoulder. The plaits start high on the chest and are laid with exactness side for side, gradually widening with line of plait following line of plait, giving the appearance of having been pressed into shape.

A detailed comparison of the costume of the Shaw bust with

that shown in the Giovanni da San Miniato and Matteo Palmieri (Fig. 1), in the *Ecce Homo* and the relief portrait of the Altar of San Regolo, and in the Pietro Mellini (Fig. 2) and Filippo Strozzi (Fig. 3), reveals the fact that no close relationship exists between our bust and these works. Its authorship is thus not to be found in Antonio Rossellino, Civitali, or Benedetto da Maiano, any more than in Antonio Pollaiuolo or Verrocchio. A comparison with the costumes as shown in the busts of Mino da Fiesole at once shows relationship. For this reason we take up in more detail the analysis of the costumes as shown in his busts and other works bearing on the subject under discussion.

The busts by Mino da Fiesole closely resemble one another both in the treatment of the neck and in the precision with which the fullness is arranged. We may note the neck band, for example, as seen in the Bishop Salutati, the Piero dei Medici, and the Rinaldo della Luna. It is relatively narrow; it fits the neck snugly; it is unadorned save with a delicate fold at the top, and it closes simply in the front with one or two small buttons. We may compare the treatment of the band at the top with similar treatment by other sculptors of the period. It does not round out slightly; it does not stand straight and even; it is not simply a binding; it is not a simply a ridge, neither is it a roll of material, but it is a fold; narrow, and of almost identical width in each case, slightly sunken in the middle as a soft unlined fold would naturally be.

This use of a band or a fold is one of the mannerisms of Mino da Fiesole. We see the same type of fold used to top the gown of the Young Girl in Berlin; also edging the sleeves of the Madonna, and giving a finish to her garments at the neck. It was an especially dainty and at the same time severe trimming which the sculptor allowed himself; its character is always the same, a somewhat thin material, which gives a little in the centre, adding a certain softness to a certain severity.

If, again, we examine Mino's treatment of the fullness at the front of the costume in his busts, excluding those in the draped classic toga or in the military costume with overlying cloak, if we analyze the costume of the Piero dei Medici (Fig. 6) and the Rinaldo della Luna (Fig. 4), we find him always following a definite scheme in the arrangement of fullness of any sort. He does not allow it to fall naturally or irregularly. An analysis of the costume of the Piero dei Medici shows plaits starting high on

the chest and lying straight downward and flat, in exact and orderly manner, side for side, plait for plait, line for line. The type of costume is not peculiar to Mino da Fiesole. It is a Florentine costume of the period, but his treatment of the plaits is his own.

A glance at the manner of arranging the fullness in the Madonna's skirt, the symmetrical plaits in the costume of the young Francesco Tornabuoni,¹ on the tomb in S. Maria sopra Minerva, Rome, and the arrangement of the plaits to take up the fullness in



FIGURE 6.—PIERO DEI MEDICI BY MINO DA FIESOLE: BARGELLO.

the sleeve of the Young Girl in Berlin, will make clear to anyone how exactly they branch from a centre and with what precision they are laid in folds which gradually widen out in symmetrical lines. The Rinaldo della Luna, the authenticity of which is generally admitted, may well be given a more detailed analysis. The fullness, here, starts high on the chest, almost at the neck band; the material is laid in the most exact and ordered way, in plaits widening out as they go down, but keeping their form distinct and clear, and rather flat as if pressed into shape.

¹ G. S. Davies, *Renascence Tombs of Rome*, Fig. 31.

In the costume of the Rinaldo della Luna, furthermore, the material is brought flat over the shoulders, and shows a V-effect on the back; the outer garment is enriched by bands of fur and by a raised pattern on the arm and in the V-shaped back of the undergarment. On comparing the treatment of the costume of the Shaw bust with that of the Rinaldo della Luna we



FIGURE 7.—BISHOP SALUTATI BY MINO DA FIESOLE: FIESOLE.

are confronted with indubitable facts, which cannot be merely accidental. The fold edging the collar band in the Shaw bust is a Mino da Fiesole fold, carved with his distinct mannerism; narrow, soft enough to sink somewhat in the centre, and of an exquisite feeling for precision and elegance. The collar band in its character and the way it fits the neck, in its manner of closing, and in its width, in all particulars, suggests the style of Mino; such treatment is seen in the Bishop Salutati (Fig. 7), the Piero

dei Medici, and the Rinaldo della Luna. The precision and orderliness of the arrangement of the fullness in our bust also shows close resemblance to the arrangement in the Mino busts, and relates itself in character to all his arrangements of fullness in costumes.

We need not affirm that in the Shaw bust there is absolute correspondence with these. There is, however, a relation much more important than exact correspondence—a relation which comes from the same feeling for underlying facts and the same interpretation of their expression, accompanied by the slight variations which evidence a similar underlying feeling; such variations are much more convincing evidence than exact imitation with a different underlying feeling, which marks the handiwork of one copying or working in the manner of another.

To sum up our analysis of the costume, in style and in detailed treatment we find a definite kinship between the Shaw bust and the busts by Mino da Fiesole, with a striking relationship between the Shaw bust and the Rinaldo della Luna.

3. *The Hair*

The treatment of the hair in the Shaw bust is characteristic both in arrangement and in details. The hair radiates from the crown as a common centre, keeping the general shape of the head clear by lying rather flat over the front and crown, and ending in rich clustering curls about the ears and neck; the curls do not hang free and float about, giving a sense of airiness and movement, but are, rather, in a compact mass, well-ordered, and with all the ends turning inward. The strands have an individual character. One feels that each slender strand maintains its own identity; each has a surface somewhat rounding—shall we call it a “macaroni” strand?—each sweeps from centre of crown to front of neck in an ordered curve, revealing a sense of rhythm and feeling for decoration.

For comparison we may pass under review definite works of the fifteenth century Renaissance. Agostino di Duccio's Madonna and Child with attendant Angels in the Opera del Duomo,¹ has certain elements in common with our bust. There is the separation of the hair into strands, with a feeling for ordered curves; but there is no possibility of mistaking one for the other; drapery and hair with Agostino form one lovely artificial swirl of

¹ Reymond, III, p. 51.

curving, rhythmic lines picked out here and there with delicate faces like spots in a flowing, decorative pattern.

In Christoforo Romano's Beatrice d'Este, we find strands again somewhat similar and arranged with simplicity and severity; each strand is accounted for, but the upper surfaces of the strands are edged rather than rounded.

In the hair in the relief portrait bust of Giovanni II Bentivoglio by Antonio Bal¹ we observe the feeling for individual strands, but the arrangement and the feeling underlying it have little in common with the Shaw bust. In place of the edge given to the strands of hair of the Beatrice d'Este we have, in this bust, a flat, ribbon-like effect; the strands fall without curls and carefully lap and overlap until the effect of a compact mass is secured. Again we do not have in the Shaw bust the treatment of hair seen in the busts of Giovanni da San Miniato and Matteo Palmieri, nor the freedom of arrangement and loosely curling quality which the older child-forms and the youthful angels of Antonio Rossellino have. Nor do we find in our bust any resemblance to the short strands of the Pietro Mellini (Fig. 2) or the Filippo Strozzi (Fig. 3), nor the character of rich clustering curls which frame the faces of Benedetto da Maiano's angels, such as may be seen in the angel of the Altar of San Domenico in Siena² and the angels on the Altar of San Bartolo;³ nor, again, to the broad massing of the hair with the ends breaking up into curls on the neck, as in the so-called Machiavelli,⁴ nor to the treatment of hair by Matteo Civitali in his Adam⁵ in the Cathedral of Genoa, in the Ecce Homo, or the portrait in relief in the predella of the Altar of San Regulo. We must conclude that the treatment of the hair in the Shaw bust, as regards general character and detailed arrangement, offers no decisive point of contact with the manner of the sculptors whose work has been discussed.

Two sculptors, Desiderio and Mino da Fiesole, remain to be considered.

We note at once a relationship in form between the strands of hair in the Shaw bust and those seen in the Children supporting the coat of arms on the Marsuppini Tomb,⁶ and in the San

¹ Venturi, VI, p. 801.

² Raymond, III, p. 138.

³ Venturi, VI, p. 692.

⁴ Raymond, III, p. 142.

⁵ Raymond, III, p. 120.

⁶ Venturi, VI, p. 417.

Giovannino of the Martelli Family by Desiderio (Fig. 8). In these busts we have the early manner of Desiderio, which is a little less supple than his later manner. In the arrangement of the hair there is obviously no connection.

In the treatment of hair by Mino da Fiesole we observe a striking resemblance. In the general arrangement of the hair, as seen in the authentic bas-reliefs, in the Angels of Volterra,¹ and in the portrait busts of Piero and Giovanni dei Medici (Fig. 6 and 5), and especially in the Rinaldo della Luna (Fig. 4), there is a distinct radiation from the crown as a centre; the hair is brought forward over the brow without parting, the strands



FIGURE 8.—SAN GIOVANNINO BY DESIDERIO: WIDENER COLLECTION

end in close curls about the ears and neck, and the lines of the curls all turn in. The contour of the head at the back is distinct; the strands do not float or fall freely, but are kept uniform and close to the head, until they resolve themselves into close compact masses of well-ordered curls. The contour is characteristic; it is especially noticeable in Mino's bas-reliefs in the Prato pulpit.²

The individual strands are invariably of the peculiar "macaroni" type. This type we recognized in the early manner of Desiderio; Mino may have taken it over into his own work, as he did other qualities of Desiderio's technique, in each case falling into a mannerism which remained with him to the end. This mannerism is noted not only in Mino's own work but also in sculptures attributed to Mino del Reame, who worked in conjunction with him in Rome; Mino del Reame shows the hair less elegantly arranged, and more coarse in its manipulation. The same character of curve in the individual strands and similar technical handling of the curve are seen in all Mino's works.

Particularly close is the resemblance between the Rinaldo della Luna and the Shaw bust. The two heads look almost alike

¹ D. Angeli, *Mino da Fiesole*, pp. 15, 73.

² Reymond, III, p. 101.

when seen from the back (Fig. 9). In the Shaw bust the hair drops a little lower on the neck; it is a trifle more carefully arranged, and falls a little lower also on the brow and the temples, as is proper for a lad whose hair is thick and has a softer texture, characteristic of youth. But this is not a case of copying from one to the other; in the two busts there is the same underlying feeling for pattern, for strand, for rhythm, and there is a certain youthful quality which is especially characteristic of Mino da

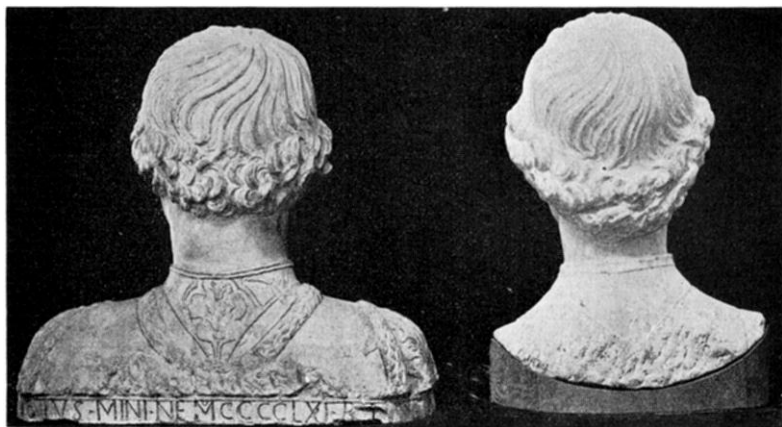


FIGURE 9.—BUST OF RINALDO DELLA LUNA AND THE SHAW BUST FROM BEHIND.

Fiesole. There is substantial identity, with just enough variation in feeling to mark the hand of the sculptor of both as one and the same.

4. *The Face*

A glance is sufficient to assure us that our bust is a portrait. Even if it were not in the formal costume of a Florentine youth, one would know that it was not a lad of Florence doing duty as a model for some youthful saint, some San Giovannino. The contour of the face, the line of the nose, lips, and chin when seen in profile, the squarish jaw and the prominent cheek bones, suggest a definite person, not an ideal creation. Very distinctly this is a portrait, not just as distinctly there is impressed upon it the temperament of the sculptor.

A detailed examination of the face will help us to bring it into relation with the treatment of the features by other Renaissance

sculptors. The brows are strongly defined. They form a well-marked angle with the nose, and their clear-cut outline is maintained to the base of the brow at the outer angle of the eyelids. The upper eyelid is also clear-cut, and the space between the ridge of the brow and the eyelid rather short, with no superfluous flesh to round it out or to make it project at the inner or outer angle. A well defined line marks the folding of the flesh over the eyelid itself. The edge of the upper and lower lid is sharp, and does not melt into the form of the eyeball. The space between these lids is long and narrow, the corners are well defined. The eyeball is well enclosed, and does not round out to produce a bulging effect, or even an effect of prominence. It is long rather than wide, and somewhat flat; it is modelled to produce the effect of color and life by a deep rimming of the iris and by the hollowing out of the pupil. The plane of the lower lid is also clearly differentiated from that of the cheek, but again modelled without superfluous fullness. The upper eyelids are lowered, and form an important element in the expression of the face. With all the sharpness and clear definition shown in the treatment of the eye, there is a wonderful delicacy. One feels the thinness and transparency of the upper eyelids, and one is conscious of the eyelid rather than of the eyeball.

What sculptor, we may ask, treats the brow and eye, the nose, mouth, and contour in this personal way?

Desiderio's treatment of the brow and eye is shown, for example, in the San Giovannino of the Martelli family (Fig. 8) and in the Unknown Woman in the Bargello.¹ There is some resemblance in the clear-cut eyelids, but there the resemblance ends. The space between the ridge of the brow and the upper eyelid is wide, and the flesh here presents a characteristic modeling, while the eyebrow also shows a different technique.

In the Beatrice of Aragon in the Dreyfus collection,² in the so-called Marietta Strozzi in Berlin³ and in the Unknown Woman in the Louvre,⁴ portraits whose current attribution lies between Desiderio and Laurana, the space between the ridge of the brow and the upper lid is wide, the flesh is subtly modelled, and the eyelid is lowered. In all these the feeling in regard

¹ Venturi, VI, p. 429.

² W. Bode. *Florentine Sculptors of the Renaissance*, pl. LVI.

³ Venturi, VI, p. 426.

⁴ Reymond, III, p. 73.

to the eyeball and to the way the upper lid is lowered over it, is entirely different from that of the Shaw bust. The drooping upper lids are of the utmost delicacy and transparency, but make one conscious of the eyeball, not of the eyelid as in the Shaw bust. And in these portraits of women there is a haunting feeling of something we do not quite comprehend, while there is no mystery concealed within the lowered lids of the Shaw bust. If we compare the drooping eyelid seen in Agostino di Duccio's Madonna of the Opera del Duomo, we feel the eyelid rather than the eyeball, and we are not concerned with the thought back of the whole. One has the impression of a slit-like opening between the lids rather than the more expressive treatment of the eye-opening in the Shaw bust.

Our bust, furthermore, has not the prominent and simply modelled type of eye shown in the Young Warrior by Pollaiuolo, or in the faces by Benedetto da Maiano; it has not the over-prominent eyes of the Beatrice d'Este, nor yet the type of eye seen in Civitali, or in the San Giovannino in the Bargello, or the Boy-Christ¹ in the Pierpont Morgan Collection assigned to Antonio Rossellino. In all these cases the lids are sharply modelled, and the eyeballs quite unlike those of the Shaw bust. Verrocchio's Madonna and Child in the Bargello also shows the lowered eyes; but how cold and aloof, how sharply defined the lowered eye of the Shaw bust appears when compared with the subtly modelled brows and lowered lids of Verrocchio! What a mannered touch again, the eyes of our bust reveal when compared with the freshly natural eyes of Luca or Andrea della Robbia!

Such variations no longer appear when we turn to the delineation of the eye and brow by Mino da Fiesole. We are at once struck by a marked similarity in the treatment of the eye in all his works. There is always a clear, well defined upper lid, there is a definitely marked lower lid rising from the cheek, there is no superfluous flesh above the upper lid or below the lower lid, and the strongly outlined brow extends downward to the outer corner of the eyelids, with the space between the ridge of the brow and the upper eyelid rather short. The upper lid slightly overlaps the lower at the outer corner. Such might have been the eyes of the Bishop Salutati in his youth before age set its mark upon them; such are the eye and brow of the San Giovannino in the La Bardella collection in Florence; of such a character are

¹ W. Bode. *Florentine Sculptors of the Renaissance*, pl. LX.

the eyes in the bas-reliefs on the Prato pulpit; such is the character of the Piero dei Medici (Fig. 6) and the Giovanni dei Medici (Fig. 5); precisely similar are the brow and eyes of the two authentic Madonnas in bas-relief in the Bargello; and such are the brow and eye in the Rinaldo della Luna, Mino's best authenticated portrait. The eyeball in each case is well within the lids, never suggesting any sense of being too prominent or too protruding. The iris is always rimmed with a sharp line cut into the marble and the pupil is always incised deeply. This type of eye is also to be seen in the bas-relief of a woman in the Bargello (Fig. 10), in the bas-relief of the young Aurelius Caesar in the Bargello (Fig. 11) and in the bas-relief of a Roman Emperor in the Shaw collection in the Boston Museum (PLATE III).

Though the eyes in no two cases are modelled exactly alike, the underlying sentiment is the same in all, and the technique is the same, with just enough variation to give the authentic touch to all of them. If we compare the Shaw bust with the Rinaldo della Luna (Fig. 4), we find a marked resemblance in the technique used. If we compare it with the eyes of the Madonnas in the tondo bas-relief and the panel bas-relief in the Bargello, authentic works of Mino da Fiesole, we find a marked similarity, because in these the eyes of the Mother and the Child are both lowered, giving an expression resembling that of the Shaw bust. This comparison of the treatment of the eye of the Shaw bust with the treatment of the eye by other sculptors, with the exception of Mino da Fiesole, reveals no relationship in underlying feeling or detailed treatment. On the other hand the comparison of the treatment of the eye of the Shaw bust with the treatment of the eye in the authentic works of Mino da Fiesole, and in a lesser degree in those attributed to him, establishes this conclusion, that the form of the brow, the shape of the upper lid, the way the lower lid meets the cheek, the form of the eyeball, the lack of superfluous flesh above the upper lid and below the lower, the modelling of the eyeball, the rimming of the iris and the incision of the pupil, with the resultant color effect, the feeling for the eyelid rather than for the eyeball, and the underlying expression of the eye, not so hauntingly mysterious as indicative of aloofness and hauteur, are evidence of identity of authorship.

The nose is long and slender; in the profile view it shows a slightly aquiline character, suggestive of Roman ancestry. Its profile differs from that of the noses of Desiderio as seen in the

San Giovannino of the Martelli family (Fig. 8) or the Unknown Woman in the Bargello. It also differs in its slenderness and its Roman touch from the long slender noses of Laurana's women; it is a portrait, and as such should retain its portrait features, but it recalls at once, by way of distinct resemblance, the slightly Roman nose of the Young Girl, in Berlin, by Mino da Fiesole. It is the nose of his authentic Madonnas in the Bargello (Figs. 14, 15); it relates itself to the bas-relief of a woman in the Bargello (Fig. 10); it is a younger expression of the type of nose in the Bishop Salutati (Fig. 7); it is the form seen in the Shaw bas-relief of a Roman Emperor (PLATE III); it is the nose which reappears, in the larger and firmer form, in the Rinaldo della Luna (Fig. 4). Mino da Fiesole had a particular liking for long, slender, delicate, and slightly Roman noses. It was a part of his scheme for the expression of elegance, delicacy, and sense of high breeding. Mino realized that nothing added the distinctive touch of social distinction and refined elegance as did the Roman nose. The nose of the Shaw bust is not the vigorous type, with the strong modelling which we find in the noses of the profiles of the Caesars on Filarete's doors of St. Peter's Church in Rome. But in all of Mino's authentic works there is not absolute truth to anatomy, there is rather a certain naïve touch; an added charm comes from this very lack, as we feel in the case of his Madonnas, in his Young Girl in Berlin, and in the Shaw bust. We are justified in sustaining the comparison of the Shaw bust with the Madonna and the Young Girl in Berlin, because the youth of the Shaw bust permits a more delicate treatment than the older Rinaldo della Luna.

The mouth of the Shaw bust is modelled with knowledge and forms an important element in the expression. The upper lip shows a well managed curve, which dips slightly over the lower lip as it approaches the outer corner; and a deep indentation in the middle, from the base of the nose, together with the slight upward turning of the lip towards the centre, plays its part in creating that feeling of hauteur which is the special characteristic of this face. The under lip is full and carefully rounded and the distance between the chin and the lip is long; and while the lower lip throws a shadow on the chin, it does not unite with the chin to give a protruding effect either to the lip or to the chin. This mouth is not a mere slit, just as the opening between the eyelids is not; it is carefully thought out. A distinctive touch is seen also

in the way that the flesh shadows the outer corners of the lips masking the very end. The chin is that of a youth, not the firm chin of manhood, with its form and lines definitely determined and matured. It is somewhat squarish, notwithstanding its soft, childish form, and has a centre marked by a deep cleft, with the profile showing an almost equal length to the curve of the lower lip and the curve of the chin. There is just the suggestion of a slightly receding rather than a prominent chin, and one feels that the modelling is not especially significant, just as in the treatment of the nose one felt a slight inaccuracy in modelling.

If we consider the mouth and chin as one and follow our usual method of comparison, there is no similarity traceable between the lips and chin of the Shaw bust and those of the San Giovannino of Antonio Rossellino in the Bargello or of the Boy-Christ in the Morgan collection. In each case the curve of the lower lip is short, leaving the rounded portion of the chin long. The normal form of mouth and chin, as seen in the della Robbia type, does not ally itself with the treatment in the Shaw bust. The forms found in Desiderio's San Giovannino of the Martelli family (Fig. 8), or seen in profile in his portraits of women, and shown in the portraits of women by Laurana, have nothing in common with that of the Shaw bust, although the curve of the chin and the curve of the lip are of about equal length.

With due allowance for the difference in age, the mouth and chin of the Shaw bust are such as Mino da Fiesole figures in the Bishop Salutati (Fig. 7); this shows relatively equal length of lip and chin, also a similar dividing curve and cleft in the middle. The mouth and the chin of the San Giovannino in the La Bardella collection are substantially identical in modelling. Closely connected in form are also the two Madonnas in the Bargello (Figs. 14, 15), and the type used in the Rinaldo della Luna. The profile of mouth and chin in the Shaw bust is almost identical with that of the bas-relief Portrait of a Woman in the Bargello, as well as that of the bas-relief of a Roman emperor in the Shaw collection in Boston (PLATE III). Though we are dealing with the portrait of a definite person, we are again confronted with a mannerism which associated itself irresistibly with the style of Mino da Fiesole; and we note just those slight variations which support the theory that it is not from the hand of a copyist, or even one trained in Mino's manner. Such mannerism in the

treatment of the mouth, like that in the treatment of the fold at the top of the neck-band is the sort of detail which would elude the technique of all save the originator.

The shape of the face is distinctive. The bony character is emphasized, as well as a squareness which we have already noticed. The high cheek bones are made prominent. The sharply outlined jaw is distinctly marked toward the ear, emphasizing the bony framework. The somewhat hollow cheeks and rather squarish chin are further personal traits of the subject.

If we compare this shape of face with that adopted by Donatello in his *San Giovannino* or his young *San Lorenzo*, or with the healthy rounding forms of *Luca* or *Andrea della Robbia*, with the *San Giovannino* or the portraits of women by *Desiderio*; or again, with the forms seen in *Antonio Rossellino's San Giovannino* or in his angels of similar age, with the form seen in the *Adoring Angels* or the *Hope of Civitali*, or finally, with the form seen in the *Angels of Benedetto da Maiano* representing approximately the age of the *Shaw bust* or his portraits of older men, as the *Pietro Mellini* (Fig. 2) or the *Filippo Strozzi* (Fig. 3), there is no relationship close enough to suggest identity of authorship with any one of these.

When we turn to the works of *Mino da Fiesole*, whose long list of portraits offers wide opportunity for comparison, we find in all of them the same tendency to squarishness, all of them make prominent the cheek bones and the jaw. Specifically, if we compare the *Shaw bust* with the faces of the *Madonnas* in the *Bargello* (Figs. 14, 15), and especially if we analyze the treatment of the face of the *Rinaldo della Luna* (Fig. 4), these characteristics are markedly evident, though each feature in the latter is somewhat more vigorous and firm, as is fitting in a mature man. The underlying facts of the whole face evince the same manner and the same underlying feeling, again with those slight variations which point to a common origin for the *Shaw bust* and the works of *Mino da Fiesole*.

The sculptor's emphasis of the bony framework with the consequent elimination of superfluous flesh again suggests a distinctive feeling for a high-bred type. This, and the manifest feeling for clearness of outline rather than softly rounding curves, are characteristic qualities of *Mino's* work.

In *Mino da Fiesole's* faces, there is nothing mysteriously alluring. The lowered lids and faintly smiling mouths do not tempt

us to speculation, as do the haunting eyes and lips of Laurana, or the subtly smiling eyes and lips of Leonardo's creations. We do not look for depth and profound feeling; the surface tells us all we are to know.

The detailed examination of the bust thus seems to warrant us in drawing the following conclusions: In underlying sentiment, in composition, in simplicity of form, in the treatment of costume, of the hair, of the different features there is the most complete identity with the work of Mino da Fiesole. This agreement is especially noticeable with the bust of Rinaldo della Luna. The resemblance between this portrait and the Shaw bust is so striking that we may hazard the conjecture of relationship; the person represented in the Shaw bust may well have been a brother or a son of Rinaldo della Luna.

II. RELIEF OF A ROMAN EMPEROR

In the absence of documentary evidence, the discussion of this relief (Plate III)¹, as of the bust of the youth, must be based upon the evidence of the relief itself, upon style, conception, and technique.

The designing of a decorative panel to contain a face necessarily involves a departure from literal facts. The fitting of the figure to the design now becomes a primary concern of the sculptor. Nevertheless it must be said that the sculptors of the Renaissance were generally happy in relief composition, and were able to utilize the decorative value of the human head without doing too great violence to natural proportions.

Our relief presents a profile view of a Roman emperor, the composition being limited to the head and shoulders. The emperor is in military costume; his cloak is draped in decorative fashion about the back and shoulders, and so arranged as to leave only the sleeve of the cuirass visible. A wreath of laurel leaves and berries, tied at the back with short fluttering ribbons, is the sole adornment of the hair.

In accordance with the Roman tradition, the pose is active, and the gaze is definitely held by something in the near distance. The muscles of the face and throat are not relaxed, and the eye is not unfocused, as it is when the thought is wandering in dreamy reverie or lost in a moment of repose. The glance is keen and

¹ The bas-relief measures 0.40 m. (15½ in.) in height, 0.33 m. (13 in.) in width.

sharp, the lips are slightly parted, and the chin is held high. The hair is arranged in simple fashion; it is held in place by a wreath, which is now and then lost in the over-lying strands. The nose is long, and slightly Roman, as befits the subject. Though the Emperor is not old, care has lined his lofty brow and the some-



FIGURE 10.—PORTRAIT OF A WOMAN BY MINO DA FIESOLE: BARGELLO.

what sunken temples, and the hollowed cheeks serve to emphasize the bony structure of the face, bringing into prominence the high cheek bones and lower jaw.

There can be no question that this relief had its origin in the period of the Early Renaissance, and in the Florentine School of the second half of this period.

In attacking the problem of attribution, there are certain names

which can be at once dismissed from consideration on grounds of style and technique. Antonio Pollaiuolo was a worker in bronze. Verrocchio was also primarily a worker in bronze, although he did use other media. Their handiwork, shown in the tomb of Sixtus IV and in the portrait bust of a young warrior, in the bronze portrait bust of a Young Florentine and in the marble bust of a



FIGURE 11.—AURELIUS CAESAR BY MINO DA FIESOLE: BARGELLO.

Young Girl Holding Flowers in the Bargello, relates itself in no way to that of the Shaw relief.

Civitali's soul was always seeking expression in subjects tinged with religious fervor; none of his works suggest, even remotely, any connection with purely decorative designs.

Benedetto da Maiano's faces are sweet and wide-eyed, and in his religious works have no distinct significance; it is only in his portraits that he becomes vividly realistic, and these have nothing in common with the qualities of the Shaw relief.

Luca and Andrea della Robbia may also as surely be disregarded on grounds of type as well as technique.

By this process of elimination three sculptors remain to be considered as possible authors of the Shaw relief. These are Desiderio da Settignano, Antonio Rossellino, and Mino da Fiesole. The three names are significant in this connection, for the reason that each has been associated at some time with one or more of a group of decorative panels having the profile head in relief, with which our panel has obvious relations. These are the Caesar in the Louvre, published by Venturi and ascribed by him to Desiderio (Fig. 13); the portrait of a woman in the Bargello (Fig. 10), signed by Mino, and accepted as genuine by Angeli, Bode, Raymond, and Venturi; and the Aurelius Caesar (Fig. 11), in the Bargello, referred to by Venturi as in the manner of A. Rossellino, though other authorities are in agreement in ascribing it to Mino.

A solution of our problem can only come through the analysis of details.

1. *The Frame*

The frame, in which no curves are employed, presents a characteristic section, having the profile shown in Figure 12. It shows some relationship with the type used in the Aurelius Caesar, which also has a bevelled edge.

The Shaw relief, the Aurelius Caesar, and the profile of a Young Woman have room at the base for an inscription. The space allotted for this in the Shaw relief and in the Aurelius Caesar has the same character. If

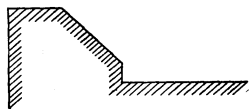


FIGURE 12.

the bevelled edge of the Shaw relief were carried to the plane of the background, as in the Aurelius Caesar, the two reliefs would be almost identical in the matter of framing.

2. *Composition*

A comparison of the Shaw relief and that of the Caesar of Desiderio reveals no relationship in the matter of composition. It is true that in each panel the edge of the chin comes midway in the height. But the treatment of the neck makes the effect of the composition quite different. In the Caesar the filling of the space below the hair by the long ribbons, and the modelling

of the neck into loose folds of flesh connect the bust and the head in such a way that one does not think of them as separate elements in the design. In the Shaw relief there is a distinct separation of the masses of head and bust by the treatment of the neck.



FIGURE 13—CAESAR(?) BY DESIDERIO DA SETTIGNANO: LOUVRE.

A comparison of the Shaw relief with the Woman in bas-relief (Fig. 10) and the Young Aurelius Caesar (Fig. 11) discloses a close correspondence in composition. In the three reliefs the figure is placed midway between the two sides, and touches both the upper and lower edges of the frame. The lower portion in each case is filled with drapery which is carried to the two sides,

thus suggesting a broad background for the bust. There is a decorative arrangement, rather than the realistic form of the drapery of Desiderio's Caesar, and there is the same difference in proportion between the mass of the head and the mass of the drapery. There is also a distinct differentiation between the head and shoulders, emphasized by the treatment of the neck.

3. *The Hair*

The hair of the Shaw relief radiates from the crown in slightly waving strands, which terminate on the neck in a compact, mass of curls; on the brow they do not lie flat, but are curled under, thus lifting the wreath so that the topmost berries lie on the bevelled edge of the frame. The strands in their ordered arrangement do not obscure the contour of the head, and the ends all turn in, with the exception of the single strand at the back, which balances the ribbons of the wreath; and the few strands at the top are carved into the bevelled surface of the frame. The strands are of that peculiar "macaroni" type which we have discussed in connection with the treatment of the hair of the Shaw bust of a Youth. The individual strands making up the curly mass which lies upon the neck have a crescent form so that one is in doubt sometimes whether the strand is curling upward and under or downward and under.

The wreath does not rest upon the surface of the hair as in the Caesar of Desiderio (Fig. 13), but the hair falls over it here and there. The leaves do not branch from the stem with the exactness of those in the wreath of the Caesar, but are somewhat pressed together and are arranged in pairs, the berries filling in the spaces without regard to absolute truth to nature, as in the Aurelius Caesar.

In our discussion of the treatment of the hair in Early Renaissance sculpture generally (pp. 230-232) we were brought to the conclusion that this distinct radiation of the hair from the crown in slightly waving strands terminating on the neck in a compact curling mass with the ends all turned in, and this peculiar "macaroni" type of strand, were mannerisms of Mino da Fiesole, not found in the work of any other sculptor.

To obtain data for comparison with Mino's treatment of hair, we shall do well to use certain works in the round which are indisputably his, since the one of the relief panels which is signed

by him represents a woman, and the authorship of the other has been called into question. If we compare the hair of the Shaw relief with the hair of the Rinaldo della Luna (Fig. 4) and with that of the Shaw bust of a Youth (PLATE II), a distinct agreement is at once apparent, both in the arrangement of the hair and in the character of the individual strands. In the detailed arrangement of the strands there is some variation. In the Rinaldo della Luna and the Shaw bust the strands are all kept close to the head; in the Shaw relief a few strands on the top of the head are freed from the main mass and carried upward on the bevelled edge of the frame; and, on the back of the head, one strand is turned outward and slightly upward.

The variations in contour are explained by the fact that the Shaw relief is a decorative panel, and concession has been made to the decorative design; the wreath, the strands of hair on the top, and the out-turning strand and ribbons on the back have their part in the decorative design. Such variations within the same general arrangement may be construed as illustrating the statement that a man reveals and maintains his own mannerism in the handling of small details, while through precisely the absence of such slight changes the copyist, or one working in the manner of another, is betrayed.

4. *The Features*

An examination of the eyebrow and the eye will also be instructive. The eyebrow has a distinctly marked connection with the nose, and its clear cut outline is maintained to the outer edge of the eyelid. The space between the ridge of the brow and the upper lid is narrow, and there is no superfluous fullness. The flesh is folded over the eyelid in a well defined line; the upper and lower lids are both sharply defined, and the upper slightly overlaps the lower at the outer edge.

This treatment of the eyebrow and eye corresponds with the treatment of the same features by Mino da Fiesole, both in underlying sentiment and in technique. It relates itself closely with the Rinaldo della Luna as seen in profile; it shows similarity to the eye of the Shaw bust as seen in profile (PLATE II). There is some variation within the close relationship, for there is a slight fullness below the lower lid, not in the way of superfluous flesh. It is the same treatment of the eye that we see in the Profile of a Woman in the Bargello (Fig. 10), signed by Mino da Fiesole.

Here we find the slight suggestion of fullness below the lower lid, a detail which we do not feel in the Boston bust, but which is suggested in the portrait busts of Mino da Fiesole, when he is depicting men of more mature years.

The nose is slightly aquiline. It is not the type of aggressive Roman nose seen in the profiles of the Caesars on the framework of Filarete's bronze doors in St. Peter's.¹ It is a slender, delicate type, which gives the effect of high breeding and social distinction; it is the type seen in the Madonnas of Mino da Fiesole (Figs. 14, 15), in the profile of the Young Girl in Berlin, and in the Shaw bust, with this difference, that the nose of our relief is a somewhat less delicate form, though it is not so robust as that of the Bishop Salutati or the Rinaldo della Luna. A marked emphasis on the bridge of the nose would have detracted from the decorative quality of our panel.

The lips, as we have already noticed, are slightly parted. The outer bounding line of the upper lip curves downward as it approaches the outer end, and its meeting with the cheek is marked by a slight projection of the flesh at the corner of the mouth. The lip itself seems a little shorter than it would be if closed, on account of the slight parting which tends to turn the centre upward a little. The lower lip is somewhat long, and there is an almost equal length given to the lip and the chin. There is no sharp division between lip and chin, such as is found when either one protrudes too much. There is the slight suggestion of a receding chin rather than the firm feature shown in the Caesar attributed to Desiderio (Fig. 13). This is just such a profile of lip and chin as is found in the Rinaldo della Luna and the Shaw bust of a Youth. Especially noteworthy are the downward curve of the bounding line of the upper lip, and the character of the outer corner. Many lips show a marking of the corners by a slight protruding of the flesh, but the treatment of the Shaw bust and the Shaw relief is identical, allowing for the difference in age of the two faces.

The same profile of lower lip and chin recurs in the Profile of a Woman in relief. This type of mouth and chin is found also in the San Giovannino. The slight recession rather than a protrusion of the chin is found in the Shaw bust of a Youth, and in the Rinaldo della Luna,—in Mino da Fiesole's treatment of chins generally. His chins all seem to lack in a perfect understanding

¹ Venturi, VI, p. 538.

of exact anatomical structure. The lips slightly parted are met with also in the Madonna and Child on the tomb of Count Ugo and in the San Giovannino.

The forehead slopes toward the hair with the suggestion of a division into a lower and upper plane, caused by a strong projection toward the ridge of the brow and by deep lines which mark the surface. An impression of thoughtfulness is thus created, though by a means not so effective as that used later by Michelangelo and known since then as the "bar of Michelangelo." The forehead seems to slope back too much, and the line of the nose and forehead taken together are not especially harmonious. The mind of the sculptor was evidently more concerned with the decorative value than with convincing portrayal. Similar considerations influenced the artist in the placing of the ear, which is inclined backward. The line of forehead and nose and the line of the ear are thus kept parallel, a relation which adds to their decorative value.

Similar sloping lines of brow and nose are seen in the Young Girl in Berlin and in the Profile of a Woman. In the Profile of a Woman parallel lines are suggested in the arrangement of the drapery in the hair, which repeats the line of the brow and nose.

The ear of the Shaw relief has a large opening, such as was usual in Mino's work, with a somewhat fleshy lobe and a careful modelling of the lines within the outer rim. Especially after this sculptor's manner is the modelling of the opening in that portion of the ear which is nearest the cheek.

The contour of the cheek and lower jaw is rather squarish, with the accent on the high cheek bones and the lower jaw toward the ear. The bony character is emphasized, and is made more noticeable by the hollowness of the cheek and the line about the base of the nose. The same manner of modelling the cheek is distinctly seen in the Rinaldo della Luna and in the Shaw bust of a Youth. In the neck the modelling is firm, with an accent on the larynx.

The treatment of the neck as one of the main elements of effect in giving a sense of high breeding and confident poise, as previously noted, is one of the distinctive mannerisms of Mino da Fiesole. It is found in his earliest reliefs, on the Pulpit at Prato where he was working in conjunction with Antonio Rossellino, and it reaches its climax in the panel relief of a Madonna and Child in the Bargello (Fig. 14), a work of his latest period.

It is also seen in the relief of the Woman in the Bargello. What is true of the works in relief where Mino da Fiesole was dealing with imaginative subjects, holds true also of similar works in the round; an example is the San Giovannino of the La Bardella Collection.

The same treatment of the neck is found in the portrait busts. Its most exaggerated expression is in the portrait of a Young



FIGURE 14.—MADONNA BY MINO DA FIESOLE: BARGELLO.

Girl in the Royal Museum in Berlin. It adds to the sense of detachment and distinction in the Rinaldo della Luna and the Shaw bust of a Youth. In every case the treatment of the neck is kept simple, with a clear cut line marking its profile. The line of the neck in the back as seen in profile is of the same character in the Shaw relief, in the relief of a Woman in the Bargello, in the Rinaldo della Luna, and in the Shaw bust. Especially is this true if we think of the drapery of the neck as being at the same relative place in the case of each.

The same accent on the larynx appears in the Shaw relief and in the Rinaldo della Luna; it is also found in the Aurelius Caesar where we should not expect it, where in fact it contradicts his youth and has only decorative value. The modelling of the neck in the Shaw relief is kept in simple planes. This is also a characteristic of Mino da Fiesole, as is evidenced in all his works which we have cited.

5. *The Costume*

The military costume worn by the emperor in our relief has the cloak draped about the back and carried toward the front



FIGURE 15.—MADONNA BY MINO DA FIESOLE: BARGELLO.

just under the sleeve of the cuirass. The costume as a whole, including the sleeve, is thought out on the basis of its decorative qualities. The material fills the lower portion of the panel, everywhere touching the sides and the base, but at no place extending beyond the outer line of the frame. The outline which bounds the whole is sharp and angular. The fullness of the cloak

is arranged in flat folds, whose edges turn sharply. The plaits of the sleeve are more suggestive of flat bands than of plaits, and are arranged to suit the decorative design.

The filling of the lower portion of the panel from side to side is characteristic of Mino da Fiesole. We see it in the tondo of the Madonna on the Count Ugo tomb and in the two Madonna reliefs in the Bargello (Figs. 14, 15). The material touches the lower portion of the bounding frame, and the outline is sharp and angular rather than curving. Even when the enclosing frame is in tondo form, as in the relief of the Madonna on the Count Ugo tomb, and in the tondo in the Bargello (Fig. 15), the outline suggests not curves but angles.

The fullness of the material in the Madonna reliefs is arranged in bands or plaits which lie flat as if pressed.

This sharp angularity and suggestion of bands is also a mannerism of Mino, seen in the treatment of the costume in all his authentic works. This becomes clear by contrast if we compare the treatment of the fullness in the Shaw relief with the arrangement of the fullness of the drapery in the Marcus Aure-



FIGURE 16.—MARCUS AURELIUS BY AGOSTINO DI DUCCIO: BARGELLO.

lius of Agostino di Duccio in the Bargello (Fig. 16). In the latter the suggestion throughout is of rhythmic curves. Both compositions are artificially arranged, with decorative quality the first consideration. If, again, we compare the drapery in the Caesar attributed to Desiderio (Fig. 13), we are even more strongly impressed by the difference in treatment between the realistic arrangement in this work and the decorative arrangement of the Shaw relief.

The arrangement of the cloak relates itself to that of the Giovanni dei Medici (Fig. 5), who is also in military costume. The sleeves in both are of the plaited type, and in treatment manifest a close relationship, although one is on a bust in the round and the other has its lines arranged for decorative effect. The form of the plaits is the same, and the outer edge is very

similar. The fringe is treated in the same manner. There is a variation in the decorative motive in the centre of the plaits.

In the Early Renaissance there was no established rule or exact requirement in the treatment of military dress. The same freedom of individual interpretation of classic motives was to be expected in the use of Roman costume and ornament as was employed in architectural details. When keener interest in the ruins and monuments of Rome was aroused, and scientific study began to establish a new point of view, the columns of Marcus Aurelius and of Trajan became an ever fertile source of exact knowledge. There is a convincing classic accuracy about the soldier's uniform in such works as Mantegna's painting of the Triumph of Caesar, which appeared about 1486, and in the work of sculptors towards the end of the century, where the influence of the study of antique bas-reliefs is evident. Our relief has no relationship with these.

In the relief of a Woman attributed to Mino da Fiesole (Fig. 10) a close correspondence is evident. If we follow the outline of the drapery from the back of the neck to the frame and down the side, then from the front of the neck to the edge of the frame, and turn from it to the outline of the Shaw relief, we are again impressed by the obvious similarity. The sharply turned folds and the band effect are equally related. In both cases the decorative treatment is uppermost in the sculptor's thought, and he is guided by the same underlying feeling for outline and angular folds, but in execution he shows his mastery of his motive by those slight variations which tend to establish identity of authorship, not imitation.

The relation between the relief of a Woman, the Aurelius Caesar, and the Shaw relief of a Roman emperor is difficult to explain unless we assume that they belong to the same school and attribute them to the same artist. In the treatment of the hair the same "macaroni" strand is used in all three. In the relief of the Woman the rhythmic curving of the strands which lie over the ear, as they spread out from the central fastening, recalls the strands seen radiating on the back of the heads of the Rinaldo della Luna and the Shaw bust of a Youth (Fig. 9). The strands are a trifle more slender and delicate and a little shorter, in the Aurelius Caesar, who is much younger than the emperor in our relief; the hair of the two should show just this difference.

The radiation from a common centre in the reliefs is the same, and in each case the centre is not high on the crown, as in the Rinaldo della Luna and the Shaw bust, but is placed lower, apparently for decorative reasons. The hair falls upon the neck in the same way, and keeps to the same outline at the lower edge of the compact curling mass. There is also the same carrying down of the curving strands on the temple in the Aurelius Caesar and in the Shaw relief, with a slightly more youthful expression in the Aurelius Caesar. The hair in the Shaw relief is curled back on the forehead, to show a lofty, thoughtful brow. This is not so fitting in the younger Aurelius, and so the hair is brought forward over the brow. Since the strands are shorter and slenderer, they are arranged a little more freely on the head, but in both the reliefs the contour of the head is not obscured. One strand in each of these reliefs frees itself from the mass at the back and turns outward, balancing the short fluttering ribbons.

The wreath is arranged in a markedly similar fashion, not lying upon the hair, but sinking into it here and there. The arrangement of the leaves in pairs is the same, but they are spaced on the twig a trifle more widely in the Aurelius Caesar. The short bow and ribbons are treated in the same manner, with the emphasis on the decorative character and with the lines practically identical. The wreath in both cases extends upward on the edge of the frame.

The modelling of the ear is identical, with the exception of the top. Especially noteworthy is the modelling of the outline of the opening toward the cheek. The angle at which the ear is set is different because of the difference in the profile of the face. In the Shaw relief the ear parallels the line of the brow and nose. In the Aurelius Caesar the ear parallels the projection of the hair over the brow, which lessens the sloping effect of brow and nose. The projection of the brow, the treatment of brow and eye, the modelling of the lips, especially the outer corner, the long lower lip, the rounding profile of the chin, and the profile of the neck, both in the back and in the front, with the enlarged larynx, all indicate relationship. The arrangement of the drapery is almost identical in its outline, and in the angularity with which the fullness is disposed. The slight variations serve to emphasize the general correspondence, which seems to establish beyond doubt that this also cannot be correctly attributed to any other than Mino.

The feeling underlying the whole treatment of the Shaw relief is that which is at the basis of all Mino da Fiesole's works. They may be lacking in depth of meaning and inspiration, and we may not find the soul beneath the surface. They may involve faults in technique, but these very faults give a certain freshness and naïve charm which perfect technique often fails to do. This distinctive style in no small degree is dependent on Mino's fine sense for composition and a strong feeling for high breeding and social distinction, resulting in a characteristic air of detachment. These qualities are emphasized by a certain simplicity and coolness in the modelling which set Mino apart from his fellow sculptors. Contrasting with these qualities of feeling and technique is a certain caressing tenderness given to the marble itself, which makes the surfaces abstractly beautiful rather than warm and vital.

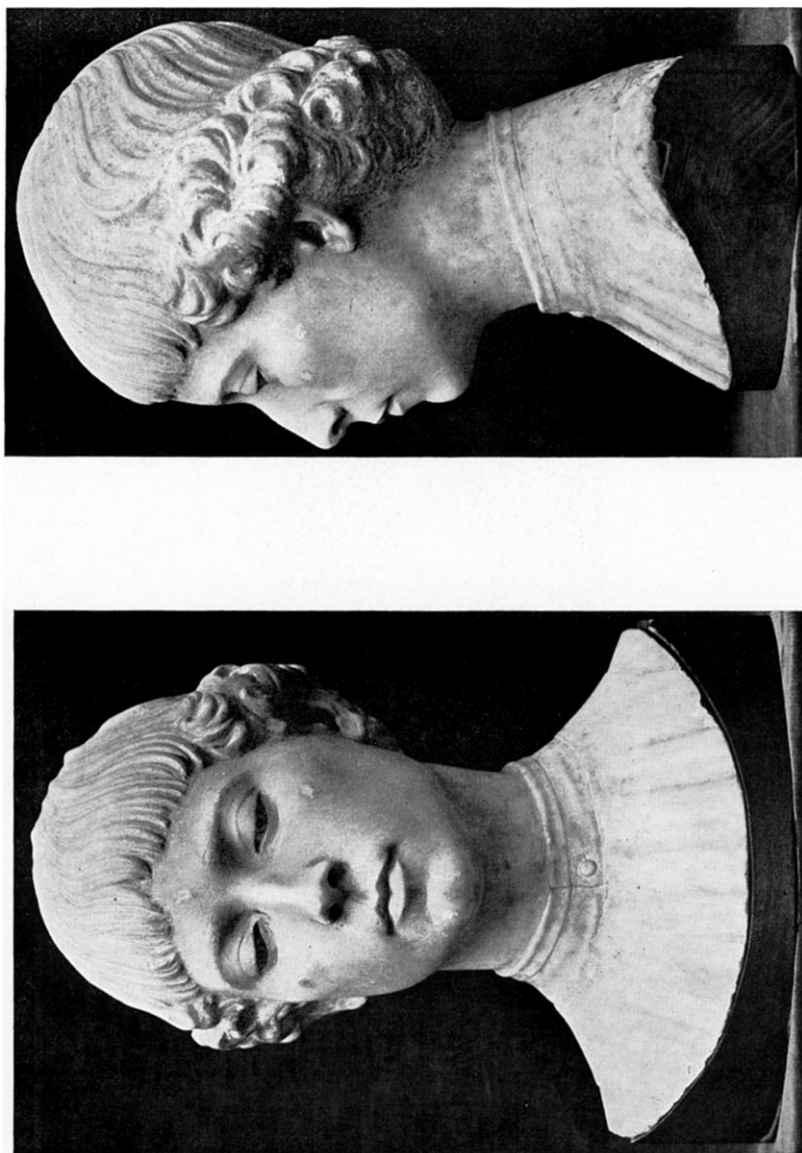
Our detailed study of the relief of a Roman emperor leads us, as in the case of the bust of the Youth, to the conclusion that its author can have been none other than Mino da Fiesole, and that it belongs with the profile of a Woman in relief and the Aurelius Caesar as an integral part of his work.

ELLA SHARPLES HOGHTON.

UNIVERSITY OF MICHIGAN,
ANN ARBOR, MICHIGAN.



BUST OF A YOUTH, SHAW COLLECTION, MUSEUM OF FINE ARTS, BOSTON.



BUST OF A YOUTH, SHAW COLLECTION, MUSEUM OF FINE ARTS, BOSTON.



BUST OF A ROMAN EMPEROR, SHAW COLLECTION, MUSEUM OF FINE ARTS, BOSTON.